



# MICHAEL COOK

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LIVIN' THE DREAM



**LIVIN' THE DREAM (SOLD) 2020**

**Small**—Inkjet print, 80 × 120 cm, Edition 8

**Large**—Inkjet print, 120 × 180 cm, Edition 8



**LIVIN' THE DREAM (WELCOME HOME) 2020**

**Small**—Inkjet print, 80 × 120 cm, Edition 8

**Large**—Inkjet print, 120 × 180 cm, Edition 8



**LIVIN' THE DREAM (BIRTHDAY) 2020**

**Small**—Inkjet print, 80 × 120 cm, Edition 8

**Large**—Inkjet print, 120 × 180 cm, Edition 8



**LIVIN' THE DREAM (BBQ) 2020**

**Small**—Inkjet print, 80 × 120 cm, Edition 8

**Large**—Inkjet print, 120 × 180 cm, Edition 8



**LIVIN' THE DREAM (VACATION) 2020**

**Small**—Inkjet print, 80 × 120 cm, Edition 8

**Large**—Inkjet print, 120 × 180 cm, Edition 8





**LIVIN' THE DREAM (FOR SALE) 2020**

**Small**—Inkjet print, 80 × 120 cm, Edition 8

**Large**—Inkjet print, 120 × 180 cm, Edition 8

## MICHAEL COOK—*LIVIN' THE DREAM*

Michael Cook is an Aboriginal man whose photographic work interrogates Australian history since the arrival of Captain James Cook in 1770. When British naval officer James Cook made landfall and observed Aboriginal interaction with their natural environment, he noted the exquisite balance they had achieved. And acknowledged that the colonisation process that would follow his journey was likely to cause irrevocable change and damage to both this place and its peoples.<sup>1</sup>

Aboriginal peoples are traditionally connected to place, with country offering narratives, creation stories and sustenance of every sort—physical, cultural, emotional and cerebral. From 1900, Aboriginal people were removed from their own lands in Queensland, placed in missions with people with whom they had no connection—except for the trauma common to removal from their own country. This type of dislocation occurred all over Australia. Every Aboriginal nation was impacted in a way which continues to ricochet into contemporary lives.

With the images in his new series *Livin' the dream*, Michael Cook (no relation to James Cook) imagines the impact of dislocation and the inequality with which Australia continues to live. An Aboriginal nuclear family headed by “Joey Jones” is transplanted into a remote outback community. While they bring with them aspirational “white” accoutrements—the luxury EH Holden car (1963), a swimming pool, a boat, and smart clothes—their facial expressions and physical stillness betray bewilderment; their ability to identify themselves is threatened and distanced by their removal from the familiar.

The background photographs are recent, describing the contemporary reality of a remote Aboriginal community. The quality of structure—a shelter held up by sticks, open to the dust and wind, a tiny shack with one door and no visible windows—is stark. The Jones however have a car—amongst the most luxurious of the 1960s era. A swimming pool is exotic, a status symbol plucked from the aspirational city, but is unused. Each of the Joneses is dressed smartly, but their material possessions cannot protect them from discomfort. The family cradle guinea pigs as though craving the comfort of connections that are denied them. These six images traverse the stark reality of making a home in a place that is foreign. They include symbolic detail which refers to history—but also to popular culture from Cook's formative years.

*Livin' the dream (Sold)* shows an unfenced block of land with a letter box and the archetypal kidney-shaped suburban swimming pool—but the dwelling is a few sticks which support a roof. A lounge chair and electric lamp sit

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1. James Cook, *The Journals of Captain James Cook on His Voyages of Discovery*, Voyageur Press, US, 2018. Cook wrote, “From what I have said of the Natives of New-Holland they may appear to some to be the most wretched people upon Earth, but in reality they are far more happier than we Europeans; being wholly unacquainted not only with the superfluous but the necessary Conveniences so much sought after in Europe, they are happy in not knowing the use of them. They live in a Tranquillity which is not disturb'd by the Inequality of Condition: The Earth and sea of their own accord furnishes them with all things necessary for life, they covet not Magnificent Houses, Household-stuff &c., they live in a warm and fine Climate and enjoy a very wholesome Air... In short they seem'd to set no Value upon any thing we gave them, nor would they ever part with any thing of their own for any one article we could offer them; this in my opinion argues that they think themselves provided with all the necessaries of Life and that they have no superfluities.”



beneath the flimsy roof; they are immaculate consumer items for the comfortable home. Given the reality of what we see, the title also evokes the other sense of “sold” as having been convinced of something that may be false. *Living the dream (Welcome home)* shows the family in front of a neat house, the car parked beside it and an old bed frame in the front yard. Joey Jones stands stiffly, briefcase in one hand and flowers in the other, home from a long day to support the scene he confronts. Awaiting him are his wife and two children, also frozen in their stance.

Ordinary events for a family are the subject of *Living the dream (Birthday)* and *Living the dream (BBQ)*. Yet they are images of a family that is uncomfortable, without the relaxation that goes with a casual celebration. In *Living the dream (Vacation)*, they line up behind the car (to go on holiday), but their arrangement is more akin to soldiers in formation than an excited family; they are rigid and unhappy. The last image, *Living the dream (For sale)*, suggests an ending of an aspirational dream, with Joey Jones alone in front of a tiny house, his station wagon open, a lawn mower lined up behind it. He leans on the front fence, noting a concept of “ownership” that is foreign to traditional Aboriginal society.

Cook has an ability to straddle worlds both Indigenous and non-Indigenous and his personal circumstances are an invisible rider to this series. His Aboriginal parentage is not obvious in his appearance; he moves seamlessly in and out of Aboriginal communities and any city in the world. He is aware that Aboriginal people in remote communities are sensitive to the perceptions of others about the way they live, and feel pressure to conform. Yet he is also aware of the strength of community in these remote places, its ability to support and nurture both people and place, and has experience of this connection himself, during his early life in Hervey Bay.

The actor who is “Joey Jones” is Joe Gala, a friend of Cook’s since childhood. Gala is Cook’s muse in a way, featuring in most of his photographic art series to date. Cook says, “Joe is the least materialistic person I know, which makes him ideal for this series. After being adopted and meeting my biological mother and mob in my early thirties, I understood certain habits, traits, thought systems in myself. I see in Joey the characteristics that ran through Indigenous peoples before European influence, a giving and sharing, and lack of interest in materialistic items.”

He adds, “Maybe everyone is blind to what they actually have. Keeping up with ‘The Joneses’, coveting what others own, may mean they miss what is right in front of them. Community, love for self and others and giving back, is there for anyone anytime. Yet we all seem to be moving away from the interactions that fill the void, and make us feel whole.”

Dysfunction, personal and societal, is an almost inevitable result of displacement. The global diaspora is here, the fracture of identity and community all over the world, as populations are forced, due to political or cultural demands, to leave. Cook’s recent images are located in remote Australia but the connection of identity to place is evoked and universal.

**LOUISE MARTIN-CHEW, MARCH 2020**

## MICHAEL COOK

### BIOGRAPHY

Born 25 August 1968, Brisbane  
Heritage Bidjara people of south-west Queensland

### SOLO EXHIBITIONS

- 2020 *Living the dream*, Andrew Baker Art Dealer, Brisbane; This is no Fantasy + Dianne Tanzer Gallery Melbourne
- 2018 *Invasion*, Andrew Baker Art Dealer, Brisbane; This is no Fantasy + Dianne Tanzer Gallery Melbourne  
*The Mission*, Tasmanian Museum and Art Gallery, Hobart  
*Object*, Tweed River Art Gallery, Murwillumbah, New South Wales  
*Redeemed—works from the vault*, Andrew Baker Art Dealer, Brisbane  
*Michael Cook—Under revision*, Caboolture Regional Art Gallery, Queensland
- 2017–19 *Undiscovered: Photographic Works by Michael Cook*, South Australian Maritime Museum, Adelaide; Museum and Art Gallery of Northern Territory, Darwin; Arleen Arts Centre, Alice Springs; Western Plains Cultural Centre, Dubbo, New South Wales
- 2016–17 *Mother*, Andrew Baker Art Dealer, Brisbane; Tweed Regional Gallery, Murwillumbah, New South Wales; Caloundra Regional Art Gallery, Queensland
- 2017 *Mother*, Sunshine Coast Regional Gallery, Caloundra, Queensland  
*Object*, Tweed Regional Gallery, Murwillumbah, New South Wales
- 2016 *Mother*, Tweed Regional Gallery, Murwillumbah, New South Wales  
*Michael Cook*, Supreme Court Library, Brisbane
- 2015 *Through My Eyes*, KickArts, Cairns, Queensland; Bundaberg Regional Art Gallery, Queensland  
*Undiscovered: Photographic Works by Michael Cook*, Australian National Maritime Museum, Sydney  
*Civilised*, The Cat Street Gallery, Hong Kong  
*Object*, Dianne Tanzer Gallery + Projects, Melbourne
- 2014 *Majority Rule*, Andrew Baker Art Dealer, Brisbane  
*Australian Landscapes*, La Trobe University Museum of Art, Bundoora, Victoria  
*Through My Eyes*, Museum of Australian Democracy at Old Parliament House, Canberra
- 2013 *Hear no... see no... speak no...*, Queensland Centre for Photography at The Depot Gallery, Sydney
- 2012 *Civilised*, Andrew Baker Art Dealer, Brisbane; Dianne Tanzer Gallery + Projects, Melbourne  
*Broken Dreams*, October Gallery, London, UK  
*Through My Eyes*, La Trobe University Visual Arts Centre, Bendigo, Victoria

- The Mission*, Dianne Tanzer Gallery + Projects, Melbourne
- Stickman*, Dianne Tanzer Gallery + Projects, Melbourne
- 2011 *Uninhabited*, Andrew Baker Art Dealer, Brisbane
- 2010 *Through My Eyes*, Andrew Baker Art Dealer, Brisbane
- GROUP EXHIBITIONS**
- 2019–20 *How Did I Get Here?*, Katanning Library and Gallery, Western Australia; Collie Art Gallery, Western Australia; Ningaloo Centre, Exmouth, Western Australia; Bunbury Regional Art Gallery, Western Australia; Carnarvon Library and Gallery, Western Australia; The East Pilbara Art Centre, Newman, Western Australia; Geraldton Regional Art Centre, Western Australia
- 2019 *Defining Place/Space: Contemporary Photography from Australia*, Museum of Photographic Arts, San Diego, CA, USA
- From where I stand*, Art Gallery of New South Wales, Sydney
- From Bark to Neon*, National Gallery of Victoria, Melbourne
- To Be Continued*, Freemantle Arts Centre, Western Australia
- While You Were Sleeping*, aMBUSH Gallery, Kambri at ANU Cultural Centre, Canberra
- Unfolding Time*, Maitland Regional Art Gallery, New South Wales
- Exposed—Queensland Centre of Photography 'QCP'*, Rockhampton Art Gallery, Queensland
- Love*, Tweed Regional Gallery, Murwillumbah, New South Wales
- Moon Landing, Giant Leap—Future*, Casula Powerhouse Arts Centre, Sydney
- Celebrating Culture—Contemporary Indigenous Art*, Glen Eira City Council Gallery, Melbourne
- Queen's Land Blak Portraiture—Late 19th Century to the Present*, Cairns Regional Gallery, Queensland
- Shared Connections*, Museum of Brisbane, Brisbane
- 2018 *Re-imagining Captain Cook*, The British Museum, London, UK
- Colony: Frontier Wars*, The Ian Potter Centre: NGV Australia, Melbourne
- Reimagining First Encounters: Portraits and Prints*, Australian Ambassador's Residence, The Hague, Netherlands
- Cook and the Pacific*, National Library of Australia, Canberra
- Don't keep history a mystery*, Caloundra Regional Gallery, Queensland
- Continental Drift: Black/Blak art from South Africa and Australia*, Cairns Regional Gallery, Queensland
- Art from Down Under: Australia to New Zealand*, Turchin Center for the Visual Arts, Boone, NC, USA
- Reigning Men*, Museum of Applied Arts & Sciences, Sydney
- Empire*, Macquarie University Art Gallery, Sydney
- Bowness Photography Prize*, MGA Monash Gallery of Art, Melbourne

- The 1818 Project*, Newcastle Art Gallery, New South Wales
- Chaos & Order—120 years of collecting*, RMIT Gallery, Melbourne
- Beyond Dreamings: the rise of Indigenous Australian art in the United States*, Kluge-Ruhe Aboriginal art collection, Charlottesville, VA, USA
- Australian Exotica: An MGA travelling exhibition*, Redland Art Gallery, Cleveland, Queensland
- 2017–19 *Seeing voices*, Monash University Museum of Art, Melbourne; Horsham Regional Art Gallery, Victoria; Mildura Arts Centre, Victoria; Cairns Regional Gallery, Queensland; Bathurst Regional Art Gallery, New South Wales
- 2017–18 *L'effet boomerang: Les arts aborigènes d'Australie*, Musée d'ethnographie de Genève, Switzerland
- 2017 *Indigenous Australia: Masterworks from the National Gallery of Australia*, me Collectors Room Berlin, Germany
- Past Legacy: Present Tense*, The Ian Potter Centre: NGV Australia, Melbourne
- Everyone Has a History: Part One: Plain Speak*, Art Gallery of Western Australia, Perth
- In the future everything will be as certain as it used to be*, Framer Framed (in de Tolhuistuin), Amsterdam, The Netherlands
- Collective Vision—130 years*, Bendigo Art Gallery, Victoria
- Re-View: Selected works from the Sunshine Coast Art Collection*, Caloundra Regional Gallery, Queensland
- Art? Art! Art...*, The Barn at Rosny Farm, Rosny Park, Tasmania
- Sugar Spin: You, Me Art and Everything*, Queensland Art Gallery/GoMA, Brisbane
- Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, New South Wales
- An Unorthodox Flow of Images*, CCP Centre of Contemporary Photography, Melbourne
- Tracking Memories*, AAMU Museum of Contemporary Aboriginal Art, Utrecht, Netherlands
- Fotofever Paris*, Carrousel Du Louvre, Paris, France
- Impact: New Media Works*, UTS Gallery, Sydney
- Works from the Collection*, Ipswich Art Gallery, Ipswich, Queensland
- Art Art Art*, The Barn at Rosny Farm, Hobart
- Collective Vision—130 years*, Bendigo Art Gallery, Victoria
- 2016 *Artist and Empire: (En)countering Colonial Legacies*, Tate/National Gallery Singapore, Singapore
- Mapping Australia: Country to Cartography*, AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands
- Taba Naba—Living Waters*, Oceanographic Museum Monaco, Monaco
- Impact: New Media Works by Michael Cook, Fiona Foley, Taloi Havini and Angela Tiatia*, Cairns Regional Gallery, Queensland

*Over the fence: Contemporary Indigenous photography from the Corrigan Collection*, UQ Art Museum, The University of Queensland, Brisbane

*Sunshine Coast Art Prize 2016*, Caloundra Regional Gallery, Queensland

*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland

*Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights*, PCP Perth Centre for Photography, Western Australia

*National Photography Prize 2016*, MAMA Murray Art Museum, Albury, New South Wales

*This Place of Ours*, Caboolture Regional Art Gallery, Queensland

*A Conversation About Portraiture*, Pine Rivers Art Gallery, Strathpine, Queensland

*Reframed*, Incinerator Gallery, Melbourne

2016–19

*Australian Exotica*, Monash Gallery Of Art, Melbourne; Benalla Art Gallery, Victoria; Gosford Regional Gallery, New South Wales; Pinnacles Gallery, Townsville, Queensland; Mosman Art Gallery, Sydney; Tweed Regional Gallery, Murwillumbah, New South Wales; Redland Art Gallery, Brisbane; Blue Mountains Cultural Centre, Katoomba, New South Wales

2015

*Indigenous Australia: enduring civilisation*, The British Museum, London, UK

*Lifelines: Contemporary Indigenous Art from Australia*, Musée de la civilisation, Québec, QC, Canada

*Encounters: Revealing stories of Aboriginal and Torres Strait Islander objects from the British Museum*, National Museum of Australia, Canberra

*Personal Structures: Time Space Existence*, Palazzo Mora, Venice, Italy

*Photo LA: The 24th International Los Angeles Photographic Art Exposition*, The Reef/L.A. Mart, Los Angeles, CA, USA

*Photo Independent: The International Exposition of Contemporary Photography*, Raleigh Studios, Hollywood, CA, USA

*Resistance*, Art Gallery of Western Australia, Perth

*Encounters*, National Museum of Australia, Canberra

*Indigenous Art: Moving backwards into the future*, The Ian Potter Centre: NGV Australia, Melbourne

*The Horse*, NGV International, Melbourne

*Storm in a Teacup*, Mornington Peninsula Regional Gallery, Victoria

*Photo Contemporary*, Raleigh Studios, Hollywood, CA, USA

*The New Black: Contemporary Indigenous works from the collection*, Artspace Mackay, Queensland

*Cross Pose: Body language against the grain*, UQ Art Museum, The University of Queensland, Brisbane

*New Sensation: Recent Acquisitions*, Artspace Mackay, Queensland

*Feeling for Place: Moreton Bay Regional Council Art Collection—Recent Acquisitions*, Caboolture Regional Art Gallery, Queensland

*Right Here, Right Now: contemporary art from the collection*, Rockhampton Art Gallery, Queensland

*Discerning Judgement*, Supreme Court Library Queensland, Brisbane

*National Self-Portrait Prize*, UQ Art Museum, The University of Queensland, Brisbane

*Arcadia*, Glen Eira City Council Gallery, Melbourne

2014

*The 19th Biennale of Sydney: You Imagine What You Desire*, Art Gallery of New South Wales, Sydney

*Episodes: Australia Photography Now, 13th Dong Gang International Photo Festival*, Yeongwol, South Korea

*Kyoto Hanga: International Print Exhibition Japan and Australia*, Kyoto Municipal Museum of Art, Japan; Fukuyama Museum of Art, Japan

*Photo LA: The 23rd International Los Angeles Photographic Art Exposition*, L.A. Mart, Los Angeles, CA, USA

*Mother and Child*, McMaster Museum of Art, McMaster University, Hamilton, ON, Canada

*New Passports, New Photography*, Art Gallery of Western Australia, Perth

*Novocastria*, Newcastle Art Gallery, New South Wales

*Private Assembly: A Contemporary Collection*, Tweed Regional Gallery, Murwillumbah, New South Wales

*Monuments to the Frontier Wars*, Damien Minton Gallery, Sydney

*Courting Blakness: Recalibrating Knowledge in the Sandstone University*, The University of Queensland, Brisbane

2014–17

*East Coast Encounter*, Australian National Maritime Museum, Sydney; Caloundra Regional Gallery, Queensland; Redland Art Gallery, Queensland; Hervey Bay Regional Gallery, Queensland; Artspace Mackay, Queensland; TYTO Regional Art Gallery, Ingham, Queensland; KickArts, Cairns, Queensland; Pinnacles Gallery, Townsville, Queensland; Caboolture Regional Art Gallery, Queensland; Lockyer Valley Art Gallery, Gatton, Queensland; Coffs Harbour Regional Gallery, New South Wales

2014–17

*Saltwater Country*, Gold Coast City Gallery, Queensland; Australian Embassy, Washington DC, USA; AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands; Manly Art Gallery and Museum, New South Wales; Gladstone Regional Art Gallery & Museum, Queensland; Cairns Regional Gallery, Queensland; Grafton Regional Art Gallery, New South Wales; Mornington Peninsula Regional Gallery, Victoria; Tandanya National Aboriginal Cultural Institute, South Australia; Bunbury Regional Art Galleries, Western Australia; Western Plains Cultural Centre, Dubbo, New South Wales; Lake Macquarie City Art Gallery, New South Wales; State Library of Queensland, Brisbane



- 2013 *Photo LA: The 22nd International Los Angeles Photographic Art Exposition*, Santa Monica Civic Auditorium, Santa Monica, CA, USA  
*Debil Debil—Australian Ghosts*, Anna Schwartz Gallery, Carriageworks, Sydney  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
*The Art of Sound*, Caboolture Regional Art Gallery, Queensland  
*Silver*, Museum of Brisbane, Queensland  
*Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, New South Wales
- 2013–17 *My Country, I still Call Australia Home: Contemporary Art from Black Australia*, Queensland Art Gallery/Gallery of Modern Art, Brisbane; Auckland Art Gallery | Toi o Tamaki, New Zealand; Toowoomba Regional Art Gallery, Queensland; Logan Art Gallery, Queensland; Gladstone Regional Art Gallery & Museum, Queensland; Rockhampton Art Gallery, Queensland; Gympie Regional Gallery, Queensland; Redcliffe City Art Gallery, Queensland; Redland Art Gallery, Queensland; Perc Tucker Regional Art Gallery, Queensland; Artspace Mackay, Queensland
- 2012 *The 7th Asia Pacific Triennial of Contemporary Art (APT7)*, Queensland Art Gallery/GoMA, Brisbane  
*29th Telstra National Aboriginal & Torres Strait Islander Art Award*, Museums and Art Galleries of the Northern Territory, Darwin  
*My Country: Works from Indigenous communities that celebrate their heritage*, University of Western Sydney Art Gallery, New South Wales  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
*SCAP 2D 2012: Sunshine Coast Art Prize 2D*, Caloundra Regional Gallery, Queensland  
*Omission*, Linden Centre for Contemporary Arts, Melbourne  
*Where the art leads: new explorations by Queensland Indigenous artists*, Cairns Regional Gallery, Queensland  
*All I need is everything*, Rockhampton Art Gallery, Queensland  
*Pairs*, Dianne Tanzer Gallery + Projects, Melbourne
- 2012–13 *UnDisclosed: 2nd National Indigenous Art Triennial*, National Gallery of Australia, Canberra; Cairns Regional Gallery, Queensland; Anne & Gordon Samstag Museum of Art, University of South Australian, Adelaide; Western Plains Cultural Centre, Dubbo, New South Wales
- 2011 *Western Australian Indigenous Art Awards 2011*, Art Gallery of Western Australia, Perth  
*Face Up: A Look at portraits from the collection*, Gold Coast City Art Gallery, Queensland  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland
- 2010 *15th Redlands Westpac Art Prize*, Mosman Art Gallery, Sydney
- AWARDS**
- 2018 Finalist, *Bowness Photography Prize*, Monash Gallery of Art, Melbourne

- 2016 Winner, *Sunshine Coast Art Prize 2016*, Caloundra Regional Gallery, Queensland  
 Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
 Finalist, *National Photography Prize 2016*, MAMA Murray Art Museum, Albury, New South Wales
- 2014 Recipient, *Australia Council Greene Street Studio Residency*, New York, NY, USA
- 2013 Recipient, *ACCELERATE*, British Council, London, UK  
 Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
 Finalist, *Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, New South Wales
- 2012 Finalist, *29th Telstra National Aboriginal & Torres Strait Islander Art Award*, Museums and Art Galleries of the Northern Territory, Darwin  
 Finalist, *SCAP 2D 2012: Sunshine Coast Art Prize 2D*, Caloundra Regional Gallery, Queensland  
 Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland
- 2011 Winner, 'People's Choice Award', *Western Australian Indigenous Art Awards 2011*, Art Gallery of Western Australia, Perth  
 Winner, 'Visual Artist of the Year', *17th Annual Deadly Awards—the National Aboriginal and Torres Strait Islander Awards*  
 Finalist, *Western Australian Indigenous Art Awards 2011*, Art Gallery of Western Australia, Perth  
 Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland
- 2008 Winner, 'Visual Artist of the Year', *14th Annual Deadly Awards—the National Aboriginal and Torres Strait Islander Awards*

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- Anon. 'In the quest for beauty', *Deadly Vibe*, October 2011
- Anon. 'Michael Cook: Uninhabited', *National Indigenous Times*, 12 May 2011

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Backhouse, Megan. 'Many Layers of Meaning', *Art Guide Australia*, May/June 2012

Baum, Tina. 'Michael Cook: Undiscovered', *Artonview*, National Gallery of Australia, Canberra, Autumn 2011 | 65

Bleiker, Roland. *Interventions: Visual Global Politics*, Routledge, London & New York, 2018

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Brown, Phil. 'Enhanced Image', *Brisbane News*, 5–11 November 2008

Brown, Phil. 'Deception exposed: Turning the lens from fashion to fine arts, this photographer confronts the history of Australia', *Brisbane News*, 18–24 May 2011

Brown, Phil. 'World of art grows wider—Asia Pacific Triennial', *Queensland Life, Courier Mail*, 8 December 2012

Brown, Phil. 'Star Performers: 14 Michael Cook, 44, Artist', *Qweekend: The Courier-Mail*, 8–9 December 2012

Brown, Phil. 'Indigenous Australia Rules in Cook's Work', *The Courier-Mail*, 12 November 2013

Brown, Phil. 'Through My Eyes', *Queensland Life—The Courier-Mail*, 5 April 2014

Brown, Phil. 'Salt of the Earth', *Canvas—The Courier-Mail*, 26 July 2014

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Cook, Michael. 'Photo Essay: Through My Eyes', *Griffith Review 46: Forgotten Stories*, 2014

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Cubillo, Franchesca. 'National Indigenous Art Triennial: Celebrating contemporary Indigenous arts', *Artonview*, National Gallery of Australia, Canberra, Summer 2011 | 68

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Dauber, Dr Christine. 'Michael Cook: A singular vision of cultural dissonance', *Hear no... see no... speak no...* [ex. cat.], Queensland Centre for Photography, Brisbane

Dauber, Dr Christine. 'Michael Cook—Finding the Lost Mother', *Mother* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2016

Dauber, Dr Christine. 'Courting Blakness', *Alumni News—Alumni Friends of The University of Queensland*, October 2014, Volume 85

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Emmerich, Danielle. 'Michael Cook's 'What-if' Retake on Australia's History', *Write About Art*, Eyeline Publishing, Issue 05, May 2013

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Flora, Chritie. 'Through Michael's Eyes', *Her Canberra*, 29 July 2014

Gibson, Prue. 'Under 5k: Michael Cook', *Art Collector*, Issue 65, July–September 2013

Hua, Tan Chui. 'Artist and Empire Exhibition, National Gallery Singapore', *The Peak*, 3 October 2016

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Holznagel, Candice. 'Local photographer wins Sunshine Coast Art Prize 2016', *My Weekly Review*, 9 September 2016

Hromek, Danièle. 'Impact', *Impact: Michael Cook, Fiona Foley, Taloi Havini, Angela Tiatia*, UTS Art, University of Technology, Sydney, 2017

Iseger-Pilkington, Glenn. 'Michael Cook' in Iseger-Pilkington, Glenn (Ed.), *Western Australian Indigenous Art Awards* [ex. cat.], Art Gallery of Western Australia, Perth, 2011

Iseger-Pilkington, Glenn. *Omission* [ex. cat.], Linden Centre for Contemporary Arts, Melbourne, 2012

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#### **COLLECTIONS**

National Gallery of Australia, Canberra

National Library of Australia, Canberra

National Museum of Australia, Canberra

Australian National Maritime Museum, Sydney

Australian War Memorial, Canberra

Museum of Australian Democracy at Old Parliament House, Canberra

Museum of Contemporary Art Australia, Sydney

Parliament House, Canberra

Artbank, Sydney

Art Gallery of New South Wales, Sydney

Art Gallery of Western Australia, Perth

Queensland Art Gallery, Brisbane

National Gallery of Victoria, Melbourne

Queen Victoria Museum and Art Gallery, Launceston

Tasmanian Museum and Art Gallery, Hobart

Artspace Mackay, Queensland

Bendigo Art Gallery, Victoria

Brisbane Grammar School, Brisbane

Caboolture Regional Art Gallery, Queensland

City of Sydney Civic Collection, New South Wales  
Caloundra Regional Gallery, Queensland  
Gold Coast City Art Gallery, Queensland  
Griffith University, Brisbane  
Ipswich Art Gallery, Queensland  
La Trobe University Museum of Art (LUMA), Melbourne  
Maitland Regional Art Gallery, New South Wales  
Monash Gallery of Art, Melbourne  
Monash University Museum of Art (MUMA), Melbourne  
Murray Art Museum Albury (MAMA), Albury, NSW  
Museum of Brisbane, Queensland  
Newcastle Art Gallery, New South Wales  
Port Phillip City Collection, Melbourne  
Queensland University of Technology, Brisbane  
Redland Art Gallery, Queensland  
Redlands, Sydney Church of England Co-educational Grammar School, Sydney  
RMIT University, Melbourne  
Rockhampton Art Gallery, Queensland  
Sunshine Coast Regional Gallery, Caloundra, Queensland  
Supreme Court of Queensland, Brisbane  
The University of Queensland, Brisbane  
Tweed River Art Gallery, Murwillumbah, New South Wales  
University of the Sunshine Coast, Queensland  
University of Western Sydney, New South Wales  
University of Wollongong, New South Wales  
Wyndham Cultural Centre, Werribee, Victoria  
Yarra City Arts, Melbourne  
The Macquarie Group Collection, Sydney  
Westpac Corporate Art Collection, Sydney  
Alex Mackay Collection of Erotic Art, Brisbane  
Alstonville Art Collective, New South Wales  
Dr Clinton Ng Collection, Sydney  
Corrigan Collection, Sydney  
Daryl Hewson Collection, Brisbane

Mather Collection, Brisbane  
Ten Cubed, Melbourne  
TEWRR Collection, Brisbane  
The Art Group, Melbourne  
The Bowerman Collection, Brisbane  
The Gene and Brian Sherman Collection, Sydney  
The M Collection, Melbourne  
The Port Phillip Collection, Melbourne

#### INTERNATIONAL COLLECTIONS

British Museum, London, UK  
AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands  
Fondation Opale, Lens, Switzerland  
Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville, VA, USA  
McMaster Museum of Art, McMaster University, Hamilton, ON, Canada  
Musée d'ethnographie de Genève, Switzerland  
Nationaal Museum van Wereldculturen, Amsterdam, Netherlands  
Stichting Nationaal Museum van Wereldculturen, Leiden, Netherlands  
Alan Conder & Alan Pigott Collection, Hong Kong  
The Owen and Wagner Collection of Australian Aboriginal Art, Chapel Hill, NC, USA

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